Teacher’s Guide
and
Sample Items

English 1
Examination

Issued by the
Office of Assessment
South Carolina Department of Education

Molly Spearman
State Superintendent of Education

August 2016
Introduction

This Teacher’s Guide with Sample Items has been developed to provide educators with sample questions to help prepare students for the examination and to provide important links to information about the End Of Course Examination Program (EOCEP).

Sample Items

The passages and items on the English 1 EOCEP are aligned to the 2015 South Carolina College and Career Ready Standards. Based on the English 1 blueprint, the following pages contain representative samples of reading text, along with multiple choice items which have been aligned to specific standards. The text and items are similar to those that students are likely to encounter on the EOCEP for English 1.

Practice with these sample passages and items may be beneficial to students in preparation for the upcoming EOCEP English 1 assessment. While these samples may be used for practice, the actual items have not been field tested and have no existing statistical values. Therefore, the Office of Assessment at the South Carolina Department of Education strongly recommends that teachers use the sample items for practice purposes only.

Online Tools Training (OTT)

In addition to multiple-choice items, the online version of the EOCEP for English 1 contains technology-enhanced items. Teachers are encouraged to provide students with multiple opportunities to access the online tools training (OTT) located on the Insight portal for the South Carolina Online Assessments. The OTT will allow students to practice navigating representative online item types prior to testing. The OTT is accessible at the following link: https://wbte.drcedirect.com/SC/portals/sc

Links

Please visit the following links for the most up-to-date information on the following topics:

- End-of-Course Examination Program (EOCEP): http://ed.sc.gov/tests/high/eocep/
  - Here you can find more content specific information if you scroll down the page.
- EOCEP Accommodations: http://ed.sc.gov/tests/assessment-information/testing-swd/accommodations-and-customized-forms/
  - Here you can find information on accommodations.
- Office of Standards and Learning: http://ed.sc.gov/instruction/standards-learning/
  - Here you can find standards, support documents, and suggested resources.
- Online Tools Training: https://wbte.drcedirect.com/SC/portals/sc
  - Here students may practice technology enhanced items.
Harold Ickes, Secretary of the Interior for President Franklin D. Roosevelt, delivered this speech during “I Am an American” day in New York on May 18, 1941. At this time Hitler and Nazi Germany seemed headed toward world domination. Many Americans, however, were questioning the necessity of entering the war in Europe.

Harold Ickes Explains “What Constitutes an American”

I want to ask a few simple questions. And then I shall answer them. What has happened to our vaunted idealism? Why have some of us been behaving like scared chickens? Where is the million-throated, democratic voice of America?

What constitutes an American? Not color nor race nor religion. Not the pedigree of his family nor the place of his birth. Not the coincidence of his citizenship. Not his social status nor his bank account. Not his trade nor his profession. An American is one who loves justice and believes in the dignity of man. An American is one who will fight for his freedom and that of his neighbor. An American is one who will sacrifice property, ease and security in order that he and his children may retain the rights of free men. An American is one in whose heart is engraved the immortal second sentence of the Declaration of Independence.

Americans have always known how to fight for their rights and their way of life. Americans are not afraid to fight. They fight joyously in a just cause.

We Americans know that freedom, like peace, is indivisible. We cannot retain our liberty if three-fourths of the world is enslaved. Brutality, injustice and slavery, if practiced as dictators would have them, universally and systematically, in the long run would destroy us as surely as a fire raging in our nearby neighbor’s house would burn ours if we didn’t help to put out his.

But a perpetually militarized, isolated and impoverished America is not the America that our fathers came here to build.

It is not the America that has been the dream and the hope of countless generations in all parts of the world.

We should be clear on this point. What is convulsing the world today is not merely another old-fashioned war. It is a counter-revolution against our ideas and ideals, against our sense of justice and our human values.

In this world war of ideas and of loyalties, we believers in democracy must do two things. We must unite our forces to form
one great democratic international. We must offer a clear program to freedom-loving peoples throughout the world.

Freedom-loving men and women in every land must organize and tighten their ranks. The masses everywhere must be helped to fight their oppressors and conquerors.


Destroy a whole generation of those who have known how to walk with heads erect in God’s free air, and the next generation will rise against the oppressors and restore freedom. Today in Europe, the Nazi Attila may gloat that he has destroyed democracy. He is wrong. In small farmhouses all over Central Europe, in the shops of Germany and Italy, on the docks of Holland and Belgium, freedom still lives in the hearts of men. It will endure like a hardy tree gone into the wintertime, awaiting the spring. And, like spring, spreading from the South into Scandinavia, the democratic revolution will come. And men with democratic hearts will experience comradeship across artificial boundaries.

We have always helped in struggles for human freedom. And we will help again. But our hundreds of millions of liberty-loving allies would despair if we did not provide aid and encouragement. The quicker we help them, the sooner this dreadful revolution will be over. We cannot, we must not, we dare not delay much longer.

The second step must be to aid and encourage our friends and allies everywhere. And by everywhere I mean Europe and Asia and Africa and America.

And finally, the most important of all, we Americans must gird spiritually for the battle. We must dispel the fog of uncertainty and vacillation. We must greet with raucous laughter the corroding arguments of our appeasers and fascists. They doubt democracy. We affirm it triumphantly so that all the world may hear: “Here in America we have something so worth living for that it is worth dying for!” The so-called “wave of the future” is but the slimy backwash of the past. We have not heaved from our necks the tyrant’s crushing heel, only to stretch our necks out again for its weight. Not only will we fight for democracy, we will make it more worth fighting for. Under our free institutions, we will work for the good of mankind, including Hitler’s victims in Germany, so that all may have plenty and security.

We American democrats know that when good will prevails among men there will be a world of plenty and a world of security.
“Harold Ickes Explains…”

1. For what purpose does Ickes say in paragraph 4, “We cannot retain our liberty if three-fourths of the world is enslaved”?

   A. To warn citizens that they are about to be attacked
   B. To sound the alarm that there are Nazis in the country
   C. To ask Americans to focus on problems at home
   D. To persuade the country to support its allies

   Key – D  Standard E1- RI.10.1

2. How does Ickes most effectively develop his argument?

   A. He repeats American ideals.
   B. He compares America to Asia.
   C. He praises Europe’s leaders.
   D. He describes the goals of Asia.

   Key – A  Standard – E1- C.4.3

3. What is the tone of Ickes speech?

   A. impassioned
   B. objective
   C. nostalgic
   D. apologetic

   Key – A  Standard-E1- RI.8.1
4. If you were to write a paper on the historical importance of Ickes’ speech, which question would best help to refine your topic?

A. What else did Ickes do on the day that he delivered the speech?

B. Why did the Secretary of the Interior rather than the Secretary of War deliver this speech?

C. When did World War II start, and who started it?

D. Why was Ickes named Secretary of the Interior?

   Key – B   Standard -E1-I.3.2

5. Which source would most likely provide bias-free information on Germany’s role in World War II?

A. a World War II veteran

B. a student Web site on the war

C. a German propaganda film

D. a statistical report on the war

   Key – D   Standard – E1-I.3.3
Teaching a Child to Ride a Bike

Biking is a popular form of exercise and recreation that nearly everyone can enjoy because of its simplicity and affordability. Once people learn to ride, they can bicycle infrequently without losing the skill, or they can ride regularly and advance to other types of bike riding such as long-distance cycling or mountain biking.

Biking is an attractive mode of transportation, especially in good weather. Instead of being cooped up in a car or on public transportation, bicyclists can get fresh air while riding. As an added benefit, they help our environment by not adding to the smog and pollution.

Everyone should know how to ride a bike, and I've spent a significant amount of time teaching children how to ride. Over the years, through trial and error, I've refined my teaching technique and developed a method by which nearly anyone can learn to ride.

When children are learning to ride, the first and greatest challenge is balance. I believe in total immersion—the best way to help people find balance is simply to have them get on a bike and try to ride. Using training wheels is a great way to help students become comfortable and gain confidence. To reduce the risk of injuries, helmets and thick clothing are essential while learning to ride a bicycle.

Have students practice riding in a safe, traffic-free area such as a school's asphalt playground or parking lot, preferably on weekends when there is little traffic.

When I first started to teach bike riding, I neglected to take cars into account. This was a foolish oversight on my part, which led to a number of problems. I used to teach people to ride in their own neighborhoods, usually in front of their homes, where I assumed it was safe. In most cases it was, but on too many occasions automobiles shot by like bottle rockets and scared the riders, inhibiting their efforts. One student fell off his bike and, to this day, he has never remounted.

Developing balance takes the longest time, so don't push students too hard in this phase. Mastering balance may take weeks or even months. It's important that students discover this at their own pace, because once they learn balance, they'll never forget it.

When a student feels confident and is ready to move on to the next step, it's time for you to help. Hold on to a handlebar or the seat so that you can run alongside or behind the bike. Then have the student start pedaling while you compensate for any wobbling that might occur.

Be sure you're wearing the appropriate shoes so that you can keep up. Although most students don't go too fast, there are those who can't yet control their speed; since they aren't entirely stable, you'll have to continue supporting them.

You may have to stop and start many times during this phase, but don't get discouraged. It's critical that you have complete confidence in your charges—your attitude will encourage them. Everyone learns at a different rate; remember that you're teaching these novices to ride for their benefit, not yours.

After your student practices riding with your help a few times, you may feel that he or she is safe riding without you. At this point, have the student start riding with your hand on the bike and after the student picks up speed, let go without saying anything. At this point the rider will often take off, unaware that you're no longer helping. Before you know it, your student will be whizzing down the street like an urban bicycle messenger, and your mission will be accomplished.
“Teaching a Child to Ride a Bike”

1. Look at the dictionary entry for novice.

   no vice  'nä vəs  n. 1. postulant  2. debutante  3. apprentice  4. beginner

Which definition is the correct meaning of novices as it used in this sentence?

Everyone learns at a different rate; remember that you’re teaching these novices to ride for their benefit, not yours.

A. definition 1

B. definition 2

C. definition 3

D. definition 4

   Key – D   Standard – E1-RI.9.1

2. What is the most accurate conclusion about the author?

A. The author is a well-respected instructor of biking.

B. The author prefers to teach only children to ride bikes.

C. The author is confident that his methodology and techniques work.

D. The author believes that biking is the answer to many social problems.

   Key – C   Standard – E1-RI.5.1

   *Have students find evidence in the passage to support the answer.
Ray Bradbury

Ray Bradbury is best known for two novels written early in his career. Bradbury’s first novel was *The Martian Chronicles* (1950), and his third was *Fahrenheit 451* (1953). The former was made into a television mini-series starring Rock Hudson in the 1980s, and the latter was filmed by French director Francois Truffaut in the 1960s.

*The Martian Chronicles* deals with the worries people had at the beginning of what was called “the atomic age” of the 1950s. There was the threat of nuclear war, adjustments to a rapidly changing and increasingly complex society, tension between races and countries, and distrust of certain types of political systems. In his novel, Bradbury explores the consequences of the confrontation between two races when Earth attempts to colonize Mars during what was a period of high military tension between countries on Earth.

Today, Bradbury is considered by many to be an accomplished science fiction writer, but some would argue that his stories are more fantasy than science fiction. Others would argue that his work is closer to reality than to fantasy. When he wrote about people going to Mars, he did not spend much time on the technical aspects of the trip; he just wanted to get his characters there and see what happened to them. Maybe this is why even people who do not like science fiction like to read Bradbury.

Rocker Elton John’s song “Rocket Man” was based on Bradbury’s story of the same name. Bradbury’s stories have been used as the basis for episodes of such television series as *The Twilight Zone* and *Night Gallery*. Also, one of the Apollo astronauts named a crater on the moon Dandelion Crater in tribute to one of Bradbury’s books, *Dandelion Wine*.

*Fahrenheit 451* was based on five short stories that he published in magazines in the early 1950s. Bradbury wrote the stories in a university basement on a typewriter rented for twenty cents an hour; the entire production ended up costing him $9.50. *Fahrenheit 451* is about a future world of censorship where the authorities have banned books altogether. In defense of literacy, brave citizens hide in the woods, memorizing whole books to preserve them for future generations.

Bradbury was born in 1920 in Illinois. His family’s constant migration back and forth between the West and the Midwest must have left a lasting impression on him. By the age of eleven, he was writing stories on scraps of paper as the family traveled. Bradbury has said that his mother and the movies she sneaked him into at the age of three were his first and greatest inspirations. Eventually, his family settled in Los Angeles. He attended school there and graduated from high school in 1938. From then until 1942, he continued his education on his own in the city’s public library.

In 1938, his first story, “Hollerbochen’s Dilemma,” was published in *Imagination!*, a fantasy magazine. Bradbury tried publishing his own fantasy magazine, *Futuria Fantasia*, in 1939. “Pendulum” was the first story for which he received payment from *Super*
Science Stories in 1941. But it was “The Lake,” written in 1942, that represented the beginning of the development of the distinctive style that brought him fame and fortune.

Bradbury became a full-time writer in 1943. In 1947 he married Marguerite McClure, and that same year he gathered many of his best stories and published his first book, Dark Carnival (later reissued as The October Country).

In the 1960s, he adapted sixty-five of his stories for television’s Ray Bradbury Theater. He was a consultant to the designers of space exhibits at the 1964 New York World’s Fair, Epcot Center, Disney World, and Euro Disney in France.

Bradbury became enamored of France, and particularly Paris, after he went there in the early 1960s to work with director John Huston on the script of Herman Melville’s famous whaling novel Moby Dick.

In an interview in Paris in 1990, Bradbury described his favorite method of writing as waking up in the morning and “lying in bed and listening to my voices. I call it my morning theater; it’s inside my head. And my characters talk to one another, and when it reaches a certain pitch of excitement I jump out of bed and run and trap them before they are gone. Any carefully planned thing destroys the creativity. You can’t think your way through a story; you have to live it. So you don’t build a story, you allow it to explode.”
“Ray Bradbury”

1. What does the phrase *in tribute to* mean in this sentence?

Also, one of the Apollo astronauts named a crater on the moon Dandelion crater *in tribute to* one of Bradbury’s books, *Dandelion Wine*.

   A. in payment for
   B. in honor of
   C. in combination with
   D. in reference to

   Key: B   Standard –E1-RI.9.1

2. Which statement reflects how Bradbury’s childhood most likely affected him?

   A. He became distrustful of everyone except his mother.
   B. He was inspired to write stories.
   C. He became interested in cars and other mechanical devices.
   D. He was uncomfortable traveling on airplanes and trains.

   Key: B   Standard –E1- RI.5.1

3. What would be the best research question to further develop the discussion of *Fahrenheit 451*?

   A. What specific events inspired Bradbury to write *Fahrenheit 451*?
   B. Who starred in the 1960s movie version of *Fahrenheit 451*?
   C. Why was Bradbury working in a university basement on a rented typewriter when he wrote *Fahrenheit 451*?
   D. Have any famous musicians written songs about *Fahrenheit 451*?

   Key: A   Standard –E1-I.3.2
The Red Bike

Sam careened around the corner, his knee almost scraping the ground as the wheels of his bike gnarled. He realized he was beginning to outgrow the little red bicycle, and he momentarily remembered the embarrassment he had felt when he was just eight years old and his mother first lifted the red bike down from the wall of the garage. This antique, which had once belonged to his aunt (a girl’s bike!), would be his until his thirteenth birthday. While he watched the endless parade of newer, bigger, and fancier bicycles—ten-speeds and mountain bikes—he stuck with the little red bicycle, with its curving handlebars, foot brakes, and long glittery-red “banana” seat. His friends nicknamed the bike “Rusty,” even though it was in surprisingly good condition.

Although his friends never made fun of the bike directly, Sam could tell that they thought his little red bicycle couldn’t execute the outlandish feats their mountain bikes could. He wasn’t sure why he had agreed on racing Mike, but at that moment he had felt something boiling inside him, something more substantial than the new twelve-speed on which Mike proudly patrolled the neighborhood. Sam had grown to love the shape of his bicycle—small but strong, with thick wheels and a streamlined profile—and this race would be his chance to prove that what Rusty lacked in modern enhancements, it made up for in spirit.

Sam was now at the halfway point of the race, and Mike was just ahead of him, bouncing off the sidewalk into the street and standing on his pedals as he slammed his bike into a lower gear. But Mike swayed into the street as he changed gears, while Sam was able to take the corner tightly, staying on the sidewalk, and Sam knew he had to take this opportunity to pass Mike. He heard Mike clicking into a higher gear, but saw nothing; his head was bent down in exertion, every fiber of his being focused on pedaling the little red bike as hard as he could. The wheels whirred across the pavement, the sound growing higher in pitch as Sam pushed the bike even harder. He could feel the force of gravity pulling down on his body, as if he and Rusty were becoming fused into a single organism.

As he passed Mike, Sam tilted his head to see him frantically switching gears to try to catch up, then focused on the upcoming turn. He bore down on his seat to steady himself and leaned left to again take the inside track on the turn; behind him he heard a horrible grinding sound and knew that Mike’s bike had a mechanical problem. He looked back to see Mike struggling for control and then leaned into the red bike and pumped the pedals, leaving Mike far behind.

Sam envisioned the surprise on his friends’ faces when he sped out of the alley and crossed the finish line first, with Mike nowhere to be seen. Sam was not surprised; he had always known that under the fading paint and glittery banana seat of the old red bike was a champion racer. He just hoped that after this race the legend of the little old red bike’s victory would spread and all his friends would finally ask to take their turns. And he hoped that he wouldn’t outgrow Rusty just yet.
“The Red Bike”

1. Which conclusion can be drawn about how Sam’s attitude will change?

A. He will be surprised about Rusty.
B. He won’t worry about what his friends think.
C. He will not want to be friends with Mike.
D. He will want a new bike.

Key B Standard-E1- RL.8.1

2. How does the conflict that Sam faces affect the story’s plot?

A. Because of his great enthusiasm, Sam feels compelled to challenge Mike to a bike race.
B. Because of his anger at Mike for making fun of his bike, Sam feels he has to prove Mike wrong.
C. Because of his anxiety about being different, Sam feels he has to win the race.
D. Because of his love for his antique bike, Sam feels he has to prove Rusty’s power.

Key- D Standard-E1-RL.12.2
How Do I Love Thee?
By Elizabeth Barrett Browning

1 How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.

5 I love thee to the level of every day’s
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use

10 In my old griefs, and with my childhood’s faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.
“How Do I Love Thee?”

1. “How Do I Love Thee?” which phrase best describes the speaker?
   A. a woman expressing sincere devotion
   B. a woman remembering a past love
   C. a woman pleading with a lost loved one
   D. a woman explaining the fervent devotion of her faith

   Key - A Standard –E1- RL.8.1

2. In “How Do I Love Thee?” what does the speaker mean in lines 5-6?
   A. She loves the way he looks in sunshine and candlelight.
   B. She loves him because he needs her.
   C. She loves him in their everyday life, day and night.
   D. She loves him like the day needs sunlight.

   Key - C Standard –E1- RL.9.1

3. What do “old griefs,” “childhood’s faith,” and “lost saints” symbolize for the speaker?
   A. her religion
   B. her dreams
   C. her lost loves
   D. her past

   Key - D Standard-E1-RL.9.1
SAMPLE WRITING SELECTION

An Astonishing Feat

(1) Erik Weihenmayer has the distinctive honor of being the first blind man to make it to the top of Mount Everest. (2) Born with a rare eye disease called retinoschisis, he was completely blind by the age of thirteen. (3) His father instilled in Erik a love of hiking by taking him on numerous expeditions and gave him the opportunity of attending adventure camps for the blind, where he learned to mountain climb.

(4) Erik maintains that he is not really a great risk-taker yet prepares and participates in calculated risks. (5) Erik greatly enjoys music as well. (6) Erik’s ultimate challenge was realized in 2001 when he and his fellow climbers made it to the top of Mount Everest. (7) How did Erik accomplish such an incredible achievement? (8) Not only is he in top mental and physical shape, but also he has devised his own system of climbing. (9) Working with two adjustable poles, Erik leans on one. (10) And he scans in front of himself with the other. (11) He has an acute sense of hearing. (12) This enables him to climb by listening to the footsteps of his companions and to a bell tied to the climber ahead of him.

(13) Since the altitude of Mount Everest’s summit is over 29,000 feet, severe storms were recurrent. (14) On their expedition, Erik and his teammates encountered some difficulties. (15) At one point during the treacherous climb, the temperature dropped drastically because of driving snow and thunderous winds. (16) Eventually, the weather cleared, obstacles were overcome, and the team reached the summit.
1. Where is the most logical place to put sentence number 13?
   A. immediately after sentence 14
   B. immediately after sentence 15
   C. immediately after sentence 16
   D. correct as is
      
      Key: A Standard-E1-W.2.1h

2. Which sentence interrupts the logical progression of ideas?
   A. sentence 5
   B. sentence 6
   C. sentence 7
   D. sentence 11
      
      Key: A Standard–E1-W.2.1h

3. Which sentence most effectively combines sentences 9 and 10?
   (9) Working with two adjustable poles, Erik leans on one. (10) And he scans in front of himself with the other.
   A. Working with two adjustable poles, Erik leans on one, he scans in front of himself with the other.
   B. Working with two adjustable poles, Erik leans on one, scans in front of himself with the other.
   C. Working with two adjustable poles, Erik leans on one, when he scans in front of himself with the other.
   D. Working with two adjustable poles, Erik leans on one and scans in front of himself with the other.
      
      Key: D Standard–E1-W.2.1h
4. Which sentence *most effectively* combines sentences 11 and 12?

(11) He has an acute sense of hearing. (12) This enables him to climb by listening to the footsteps of his companions and to a bell tied to the climber ahead of him.

A. He has an acute sense of hearing, which enables him to climb by listening to the footsteps of his companions and to a bell tied to the climber ahead of him.

B. He uses his acute sense of hearing, while climbing by listening to the footsteps of his companions and to a bell tied to the climber ahead of him.

C. He has an acute sense of hearing, this enables him to climb by listening to the footsteps of his companions and to a bell tied to the climber ahead of him.

D. He uses his acute sense of hearing to climb by listening to the footsteps of his companions and to listen for a bell tied to the climber ahead of him.

Key: A Standard – E1-W.2.1h

5. Which sentence provides the *most support* for the central idea that Erik Weihenmayer is an extremely creative individual?

A. sentence 4

B. sentence 7

C. sentence 8

D. sentence 14

Key: C Standard- E1-W.2.1h
Balancing Your Budget

A high school freshman wrote this speech and presented it to an economics class.

Today I want to talk about budgeting your money. No matter how little or how much money you have, it is essential to create a budget; doing so will help you avoid falling into debt and will also help you save for things you really want. If you don’t already have a budget, now is the optimum time to create one. Once you familiarize yourself with the process, you’ll become an expert in budgeting by the time you reach adulthood.

Many parents don’t talk with their children about financial matters. As a result, many children grow up not knowing how or why they should budget their money. I believe the reasons for establishing a budget are obvious. A sound budget lets you know exactly how much money you have, which may prevent you from spending more than you can afford and thereby allow you to buy only those things you really want or need. People avoid creating budgets for a multitude of reasons—some deceive themselves into thinking they have more money than they do; others simply avoid learning about their personal finances altogether because they are intimidated by the subject matter. Too many people live on credit and spend their entire lives owing other people money. Because I believe that you should live within your means, I have some steps that will help you to develop a realistic budget. Here they are.

**List your income.** Many people do not know that they have spent all their money until they open their wallets to pay for something, only to find out that there is nothing there. This is *not* what you want to have happen to you. Before you make the decision to spend, you need to know exactly how much available money you have. Take an inventory of all your income from an after-school job, allowance, money earned from household chores, and any other sources you might have.

**Calculate and evaluate your expenses.** Since we are still young, most of us don’t have
many—if any—monthly bills yet. However, if you did, this is the place where you would account for those obligations. For example, maybe you have to pay for some kind of music lessons. Perhaps you own a pet and need to buy pet supplies. You may decide that you want to go to the movies four times a month. Maybe you buy lots of fast food—you get the picture. Whatever you spend on a regular basis constitutes an expense.

Now perhaps when you listed your expenses, you found that you spend a quarter of your money on fast food or half your monthly income on clothes. If you are not comfortable with the amount you spend on various things, you’ll need to reevaluate your spending habits. This does not necessarily mean depriving yourself of the things you really want; it does mean you should at least cut back. Maybe you’ll still allow yourself to have fast food, just not as frequently. Perhaps for a few months you will decide to rent movies rather than go to a theater.

**Determine your long-term goals.** Is there a high-priced item—like a bike, a stereo, or sports equipment—that you’d like to buy in the future? If so, you need to start saving. Let’s say you want to buy something that costs two times your monthly income. Not only do you have to save a certain amount each month, but you might also have to cut another expense until you’ve accumulated the amount you need. Obviously, each individual situation will differ, but you will need to do the basic math for each by breaking down how much you need to save into realistic amounts that you can successfully put away.

**Save for a rainy day.** No matter what, it’s a very good idea to put ten to fifteen percent of your money into a savings account that you do not plan to touch for a long, long time. Once that money has accumulated over the years, you will have a way to spend on things that are important to you. Getting into the habit of immediately putting away money before you have a chance to spend it on anything else is responsible practice for adulthood.
And that’s all there is to it! If this plan sounds easy, that’s because it is. Creating and adhering to a budget is really about making choices. Just prioritize and then spend—and save—accordingly.
1. What was the author’s purpose for writing this selection?
   A. to explain why many people go into debt.
   B. to illustrate the spending habits of teenagers
   C. to help people achieve long-term financial health
   D. to encourage parent/child communication regarding money
   Key C             Standard E1. RI-10.1

2. Based on information in this selection, which statement would the author most likely make?
   A. Everyone needs to establish a realistic budget.
   B. Relying upon credit is a realistic budgeting strategy.
   C. Big spenders can budget more realistically than others.
   D. Maintaining a realistic budget takes a lot of intelligence.
   Key A             Standard E1. C-4.1

3. Which statement best illustrates how the author offers support for his claim?
   A. He persuade listeners to start a budget.
   B. He explains how to develop a budget.
   C. He gives listeners an opinion on saving money.
   D. He provides motivation to start saving money.
   Key B             Standard E1. RI- 11.1
4. What does the phrase *adhering to* mean as it is used in this sentence?

Creating and *adhering to* a budget is really about making choices.

A. sticking with  
B. converting to  
C. finding out about  
D. paying attention to

Key A  
Standard E1. RI- 9.1

5. Which statement best illustrates the main idea in this selection?

A. Budgeting is hard work and requires concentration.  
B. Budgeting is useful only if you are saving for something special.  
C. Budgeting is necessary and beneficial.  
D. Budgeting can sometimes hurt you financially.

Key C  
Standard E1. RI-6.1

6. Which research question would lead to the **most** information about successful budgets?

A. How long do people maintain budgets?  
B. What type of budget works for everyone?  
C. What is the best age to start a budget?  
D. How do budgets help people meet financial goals?

Key D  
Standard E1. I-3.2

7. Which statement explains why the selection is biased in favor of creating a budget?

A. It is written for an economics class.  
B. It lacks examples of actual budgets.  
C. It assumes creating a budget is essential.  
D. It explains reasons for not creating a budget.

Key C  
Standard E1. RI-11.2
Chasing Crickets

Chasing crickets never really appealed to me, although I’ve spent hours watching my cat chase the wily insects. It is pretty amusing and amazing how ingenious and calculating these two foes appear. They move, almost as if performing in a ballet, each one taking a turn and reacting to the other just like partners dancing. This is an example of perfect art in nature. The steps and actions are all timed to perfection, making it appear that they speak the same language and communicate precisely through thoughts alone.

First, the cat catches a slight movement out of the corner of her eye. Warily, paw upon paw, easing toward the site of motion, she stalks the seemingly unsuspecting cricket. Instantly the cricket freezes—certainly holding his breath—crouching low under the leaves until his legs are wound so tight, he finds it impossible to hold motionless and SPROING! Up he flies like a bolt of lightning with every ounce of cricket power, right into the path of the hunting cat.

That cat, of course, jumps in tandem—equally high—totally surprised by the ambush, taking several steps backward in the air. Meanwhile, the cricket, having landed safely, hovers near a blackened twig and chuckles loudly enough to irritate the cat. After several rounds of this dance—the silent music abruptly changes key. The cat’s nerves are noticeably wearing thin. The frazzled feline tries yet another sequence of steps to edge nearer her prey. Sauntering smoothly, concealing her jangled nerves, she approaches the chortling twig. Only her whiskers twitch to unmask her latent anxiety. The cricket chirps quietly—in utter delight over this unilateral joke—feigning indifference to his precarious situation.

The dance continues as the cat coils and strikes the blackened twig—claws unfurled. However, she retracts her empty paw, and the cricket triumphantly signals victory from the woodpile several feet away. The chirp almost sounds like words, but only the tone is discernible,
definitely that of a conquering hero. The cat, unwilling to accept defeat, pretends to have been stalking a nearby leaf all the while. Lifting her tail skyward in faux triumph, she saunters off to the woodshed inventing her own dance—alone. Perhaps she will endeavor to catch an easier prey or take a nap in the soothing sun—a medicinal balm for wilted nerves and wounded pride—outwitted by a cricket, indeed!

Although I’ve never tried chasing crickets—well, not more than a few times—observing my cat dance with them is a most entertaining and enchanting pastime.
“Chasing Crickets”

1. What does *unilateral joke* mean as it is used in this sentence?

The cricket chirps quietly—in utter delight over this *unilateral joke*—feigning indifference to his precarious situation.

A. a one-lined joke  
B. an inside joke  
C. a recurring joke  
D. a one-sided joke  

Key D  

2. How does the author characterize the cricket and the cat in the story?

A. as partners in a dance  
B. as friendly opponents in a game  
C. as unwilling partners in a chase  
D. as opponents in a deadly competition  

Key A  

3. Why does the author compare the cricket to a bolt of lightning?

A. to show how the cricket frightens the cat  
B. to how the cricket’s leap caused an electrical charge  
C. to show how quickly the cricket jumps  
D. to show how suddenly the light changes when the cricket jumps  

Key C  

4. What effect does the author’s use of an extended comparison have on the reader?

A. The effect emphasizes the on-going tension.  
B. The effect shows a light-hearted conflict.  
C. The effect creates a sense of doom.  
D. The effect results in a definite outcome.  

Key A
5. Which phrase from the text does the author use to create a sense of foreshadowing?

A. … an example of perfect art in nature
B. … seemingly unsuspecting cricket
C. …concealing her jangling nerves
D. … into the path of the hunting cat

Key: B  Standard: RL- 12.2

6. Which conclusion about the cat and the cricket is justified?

A. The cat is a better hunter than the cricket.
B. The cat is better at dancing than the cricket.
C. The cricket is stronger and faster than the cat.
D. The cricket is more amused than the cat.

Key: D  Standard: RL- 5.1

Note: *** Have students provide evidence from the text.

7. Which research source would provide the most relevant information about raising crickets?

A. an advertisement about exterminating crickets and other pests
B. a Web site about the habitat and feeding requirement of crickets
C. a magazine article about the cricket as a symbol of good luck
D. a study showing the profitability of selling crickets to local pet stores

Key: B  Standard: I-3.3
8. Which sentence is the best summary of the story?

A. “The cat, of course, jumps in tandem—equally high—totally surprised by the ambush, taking several steps backward in the air.”
B. “The cricket chirps quietly—in utter delight over this unilateral joke—feigning indifference to his precarious situation.”
C. “Lifting her tail skyward in faux triumph, she saunters off to the woodshed inventing her own dance—alone.”
D. “Although I’ve never tried chasing crickets—well, not more than a few times—observing my cat dance with them is a most entertaining and enchanting pastime.”

Key D Standard E1. RL-6.1

9. In what order would you present these topics to produce the most sequential research report about your personal observations of an animal in nature?

A. 
- your observations of the animal
- information about where the animal was observed
- conclusions about the animal
- background information about the animal

B. 
- background information about the animal
- information about where the animal was observed
- your observations of the animal
- conclusions about the animal

C. 
- information about where the animal was observed
- your observations of the animal
- background information about the animal
- conclusions about the animal

D. 
- information about where the animal was observed
- conclusions about the animal
- background information about the animal
- your observations of the animal

Key B Standard E1. I- 3.4